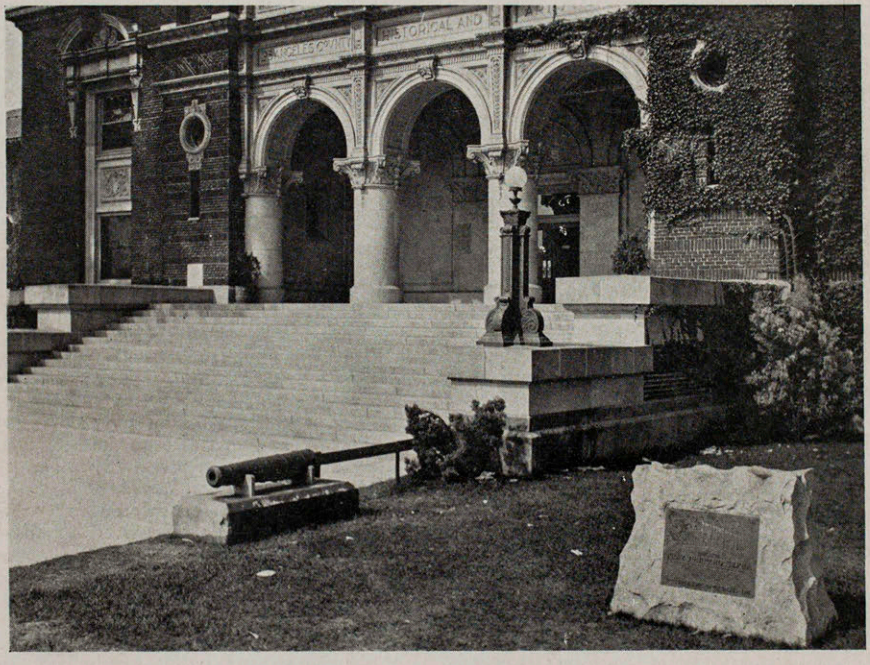
MUSEUM GRAPHIC

LOS ANGELES MUSEUM

VOL. I No. 1



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THE MUSEUM PATRONS ASSOCIATION
an auxiliary of the
LOS ANGELES MUSEUM

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THE MUSEUM GRAPHIC, a museum magazine published in the interests of the Los Angeles Museum and the Museum Patrons Association and all interested in Museums and their work, will issue occasionally, five numbers during the year, from the Los Angeles Museum, Exposition Park, Los Angeles.

WILLIAM ALANSON BRYAN, *Editor*

Editorial

The Museum Patrons Association.

It is believed to be timely and important that the more active and material support of Los Angeles for its Museum should be solicited. The opportunity being offered interested citizens of both City and County to affiliate with the Museum Patrons Association furnishes an immediate means of expressing sincerity of interest in the Museum's growth and the extension of its already wide influence. That the institution is of superlative value to the people as a cultural center for the enlightment and entertainment of all classes is obvious to the visiting public. That it can be made immeasurably more so, and that there is at hand a ready means of accomplishing this end, is realized most by those who have most at heart the interests of the Patrons Association.

The growth of this supporting body will be instantly reflected in the increased activity and resources of the institution it has been brought together to serve, the Association thus becoming an increasingly powerful factor for good to the entire community.

It is chiefly in order that the Museum's Director may have at his command a more personal and intimate means of addressing both the Association Membership and the public at large that the present periodical has been launched. The varied interests of the Museum, embracing the fertile and comprehensive field of History, Science and Art, happily place in the Editor's hands a wealth of material of enough diversity to engage the attention and interest of that part of the public expected to use and benefit by the Museum's resources. Aiming solely at the upbuilding of the Museum the policy of the MUSEUM GRAPHIC shall be to use this interesting matter to stimulate the growth of the Museum Patrons Association.

Historical Exhibition.

A projected loan exhibition of more than ordinary interest is set for the months of November and December. Patrons and friends of the Museum having in their possession historical and interesting objects of the Colonial or early American periods are invited to contribute to this exhibition, the purpose being to augment and complement the historical collections already in place. Relics antedating the Civil War from any region in America will be considered for exhibition. It is especially desired to make the California and Southwest sections of outstanding interest and significance.

There is doubtless hidden away in many a local attic, trunk, chest, strong box or other storage place forgotten momentos of pioneer ancestors that would contribute materially to the historical interest and educational value of the contemplated exhibit. Among the objects expected to be shown may be listed old furniture (cottage, household and farm-

(Continued on Inside Back Cover)

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MUSEUM GRAPHIC
LOS ANGELES MUSEUM

VOL. I SEPTEMBER-OCTOBER 1926 NO. 1

The Organization, Future Expansion and Functions of the Los Angeles Museum

By WM. ALANSON BRYAN, Director

Introduction

FEW of the museums of the world have enjoyed as rapid, and in general, as well directed growth during their formative period as that which characterized the first decade of the life of the Los Angeles Museum of History, Science and Art. During that period, under the able direction of Mr. Frank S. Daggett, the Museum, starting with scarcely a single museum object, accumulated very extensive collections in the three widely diverging fields which the institution was designed to house for the community. Portions of the collections brought together with great effort during the formative period are of unusual interest and value. So rapid indeed was the early growth of the Museum that, to the amazement of its original sponsors, in less than ten years after the institution was opened to the public it had completely outgrown its original building. Better still, it had firmly established itself as an integral part of the city's facilities for culture, instruction and entertainment. Such growth shows that its initial organization was wisely planned, and indicates that the future course to be pursued should, in general, be one of development on the broad lines already established.

The institution and the city were fortunate in that after the close of the Great War, at the time of contemplated expansion in 1920, the Museum numbered among its Board of Governors men who had held the welfare of the institution at heart from its inception. Their faith, sympathy, and advice at all times has been of the greatest value to those entrusted with the immediate direction of the Museum's future activities, including the planning of the new Museum, which in time will completely envelop the old Museum of History, Science and Art with a building from two to five stories in height and occupying nine acres of ground.

The period of five years just passed has therefore been one of careful constructive planning and building for the future which is destined to have a guiding influence on the development of the Museum for all time. The acquiring of an adequate site of approximately ten acres from both the city and the state, embracing the entire northwest corner of Exposition Park; the financing by the County Board of Supervisors of the first of the eight units to be constructed; the securing of the passage of a special museum law by the State Legislature providing adequate authority for the development and maintenance of the Museum; the securing of alterations in the city char-

ter permitting the harmonious co-operation of both the city and the county authorities in the fostering of the institution; the organization of the Museum Patrons Association with more than two thousand voluntary paying members, no less than the actual completion and opening of the first unit, with an important exhibition of paintings brought together from every country in the New World clearly indicating the broad purpose and scope of the institution and giving proof of a definite vision of its work and its field of endeavor, were among events forming the necessary foundation stones underlying the new institution that serve to give purpose to the Museum's future policy and plan.

Field of Activity and Usefulness

Largely by reason of its geographic location, the Museum has been established about and has drawn to it certain local material of such value and interest as to give distinction to its collections and in a measure to indicate the general scope and direction of its future growth.

The immediate and urgent field of constructive activity of the Museum would seem to be to acquaint the rank and file of the people of Los Angeles with the institutional value of the Museum as it exists, and to assure the tax payer that public funds and private gifts by interested citizens are wisely expended in its maintenance.

The city of Los Angeles is destined to be one of America's largest and wealthiest centers of population, with a large proportion of its inhabitants of a cultured and leisure class. It cannot afford to limit the future activities of its one great public Museum within narrow bounds, nor to regard its Museum as purely a local and incidental affair. Plans for the growth and expansion of this broadly founded institution should, therefore, vision for the future such an institution in Los Angeles as the American Museum of Natural History and the Metropolitan Museum of Art have long been in New York, or the Field Museum and the Art Institute now are in Chicago. All agencies should work steadily and gradually together, with a constructive program laid out covering at least a 50-year period of expansion, toward the attainment of its manifold purpose as public and private funds are available.

Educational Opportunities

This can best be accomplished by making the institution not only the pride of the citizens of Los Angeles, who must largely pay the cost of its development and maintenance, but also by making it an institution of distinct and practical value to every man, woman and child who comes under its influence, either directly or indirectly.

In furthering this object those in control during the past few years have taken steps to extend the usefulness of the plant which already exists by laying especial emphasis on its educational value to both young and old. This has been and is being done in a number of ways which have already been worked out and applied in other cities. Some of them have in fact long been in use in certain phases of the Museum's work.

The most obvious forward step would seem to be to link up the Museum's activities more closely with the public and private school system of Los Angeles County. By reference to the general plan of the Museum shown elsewhere in this magazine it will be noted that auditorium, lecture and class

room facilities are provided for in the second unit, while only temporary facilities are now available in the first unit recently completed.

With suitably equipped permanent lecture halls and class rooms at the Museum, in which lectures and talks illustrated by specimens and pictures drawn from the Museum's collections can be given to adults as well as school children, this important part of the Museum's work can be extended and put on a truly educational basis. Such lectures should be given by properly qualified lecturers who are employed by or are on the regular staff of the Museum. The opportunity to endow such lecture courses should appeal to interested patrons. Doubtless the public school board will be glad to actively cooperate with the Museum to the extent of requiring attendance at these lectures by pupils in certain grades, and to assist in providing museum docents and instructors.

The children in the city should at least become acquainted with the treasures stored in the Museum, as a part of their regular school work. They should know the great value of its collections and its valuable library as a means of becoming acquainted with the environment, both natural and cultural, in which they live. This end can best be attained through the agency of the especial facilities mentioned above.

Value of a Museum Publication

Since the Museum is the property of the community, the citizen should know through some such means as a regular bulletin published by the Museum, and through the agency of the public press, something of the progress being made by the institution in its various departments. The first number of the MUSEUM GRAPHIC, now in the hands of the reader, is the outgrowth of several years of patient waiting and planning with this end in view. It is hoped that the MUSEUM GRAPHIC, which supersedes and henceforward takes the place of the very useful if less ambitious *Museum Bulletin,* which has just completed its seventh year of service to the Museum's friends, will commend itself to Museum patrons as worthy of their fullest support. In fact, a patron willing to provide this publication with the modest sum necessary to endow it with life everlasting would be a welcome and valued friend of the institution.

Public Lectures

Courses of public lectures of the highest order and greatest general interest are to be arranged each season under the direction of the Museum, through the assistance of the Museum Patrons Association. These are to be given by distinguished men and women in the fields of history, science and art. The Museum's lecture course is expected to be of such a character as to give the Museum especial prestige in the intellectual life of the city.

It is hoped, moreover, that this field of museum endeavor will appeal to some of our generous and philanthropic friends so strongly that they will be moved to volunteer to endow the public lectures of the Museum as is done in other and older centers of population.

The Museum Not Expensive

The County of Los Angeles now spends approximately $200,000.00 each year on the maintenance of its museum and the increase of its collections.

This sum is only about ten cents per capita of the county's population. In other words, the Museum annually costs each inhabitant about one-fourth the price of an admission ticket to a moving picture entertainment. This outlay is certainly not large when the many benefits to be derived from the Museum are considered, especially when it is recalled that it is open free to the public three hundre dand sixty-two days in the year. The possible practical returns to the average citizen will be greatly augmented, however, when the Museum's funds and equipment are sufficiently increased to enable the institution to engage in the complete program of educational work suggested above. In addition to furnishing recreation, information and pleasure at the Museum itself, it is hoped that the institution through its recently organized extension department will be in a position to take its entertainment and instruction to the citizen and his family during their leisure hours, through circulating exhibits, through the radio, etc., thus greatly increasing the quantity of service rendered the community without materially increasing the cost.

Museum Advertising

The Museum believes in conservative and judicious advertising based on actual achievement with the object of bringing its collections and its work to the attention of the citizen and placing the Museum as a worth while source of recreation and enjoyment before the thousands of transient guests which the city of Los Angeles annually entertains. In order that the people may be acquainted with changes and additions to the collections on display, the Museum, in addition to daily notices, special articles and pictures, publishes a brief advertisement on the Amusement page of the Sunday morning papers each week, calling attention to current and especial exhibits of various kinds.

The knowledge that the city provides facilities for entertainment, education, and culture in a progressive museum not infrequently helps transform a transient visitor into a permanent resident.

Latin-America the Museum's Especial Field

The immediate function of the Los Angeles Museum is clearly to collect, preserve, exhibit and study the material made available by the environment in which the city of Los Angeles is placed. The Museum has already made some progress in this program. Its wider function of usefulness in the historical, scientific and artistic field would seem to be almost as obvious. By reason of the geographical location of Los Angeles in former Spanish territory, and owing to the racial, historical, cultural, biological, geological and commercial connections of California with the Spanish-speaking countries to the south, it would seem that the Latin-American countries, particularly those of *Mexico and Central America, offer exceptional opportunities for the Museum to extend its work and usefulness* into an attractive, almost unexplored, adjacent territory which is especially rich in artistic, historical and scientific interest.

The members of the Museum Staff have in mind a number of opportunities for red-blooded adventure in carrying on field work and exploration in the Museum's interests. These enterprises only await coming forward of the Museum's patron-friends with interest enough and with a helping hand ready to finance expeditions large or small to their liking. The oppor-

tunities are so numerous and the fields so varied that almost any personal "hobby" or interest can be provided for on a moment's notice. It is almost entirely by private funds, provided for especial purposes, that such explorations and discoveries as are now being made by the Asiatic Expedition in China, the exploration of King Tut's tomb, the study of the Maya culture of old Yucatan, etc., are carried on by our sister museums. To the patron of such enterprises the opportunity is offered of having real participation in a worthy undertaking in the increase of human knowledge, either in person or by proxy. Mr. G. Allan Hancock was the first to render such assistance to this museum, with the result that the Los Angeles Museum has the finest collection of Pleistocene fossils in the world.

Mr. and Mrs. William Preston Harrison have had a great adventure in the assembling as a gift to the Museum of a splendid gallery of contemporary American Paintings, and have incidentally created a living monument that will be enjoyed by millions of Museum visitors yet unborn.

Mr. Leslie Simpson has had four years of thrilling adventure in Africa with the result that he has presented to the Los Angeles Museum the largest collection of Big Game animals ever assembled by one individual.

Edward E. Ayer of Chicago in the last thirty years has given millions in collections and support to the great Field Museum in Chicago and has encouraged others to give many millions more, yet at ninety-five he is still active in his giving, finding pleasure in the giving as well as the seeing of his gifts to the Museum enjoyed while he is still alive. The Los Angeles Museum wishes to grow as other museums have grown. It appreciates assistance already rendered and invites the further cooperation of its friends, and expectantly awaits their assistance in making its plans for this great city come true.

The wisdom of a museum concentrating its activities on a definite region, and working a reasoned program rather than dissipating its strength on general miscellaneous collections is well illustrated by numerous other museums that have brought distinction to themselves and great credit to the centers in which they are located. Such an institution is not only the pride of the city by reason of its possessions and its distinction as an institution, but its collections are visited by celebrated specialists and its publications are everywhere valued as real contributions to the advancement of knowledge.

While this museum has its chosen field as indicated above, it is not however, averse to receiving collections from or sending expeditions to any land. Its ultimate object is to become, for this city and the Southwest, all that any other museum can claim to be as an encyclopedic source of exact information on any subject embraced by its broad title.

Place Occupied by Research

The place research work should occupy in the Museum's program must necessarily depend on the ability of the staff and assistants employed, and the nature and value of the collections as well as the attitude of those who furnish the necessary financial support.

As all museums and educational institutions draw on each other for information to use in their own upbuilding, it would seem obvious that any such institution as the Los Angeles Museum should in turn stand ready to carry its share in the burden and obligation incident to the general increase

and diffusion of knowledge. This is often done by freely placing the museum's collections and facilities at the disposal of research workers in other institutions, by providing suitable facilities for the publication of the work of its staff, and of independent investigators working in the museum's chosen field of inquiry, and by cooperation in exploratory expeditions, etc. Roughly speaking, the museum's first duty is to conserve illustrative material; its second is to make its collections available for study and to make its possessions useful to the community from which its support is drawn. Its third and highest function, however, is to engage in research work which will increase the sum total of human knowledge. The healthiest museums are those in which all three of these forms of endeavor are carried on simultaneously. No museum can be truly great which ignores any one of its proper functions. The Los Angeles Museum, already an important institution, is ready to engage in a reasonable amount of real research work and plans to provide facilities whereby its staff may make its treasures known to the historical, scientific and artistic world at large through well illustrated publications under its direction and control. The Museum looks forward to financial support from members of the Museum Patrons Association that will enable it to meet its sister institutions on an equal footing.

Junior Museum Important

The museum in a large city should make an especial appeal to the child. This has been done in certain instances through the agency of separate or branch children's museums. Objects are displayed in them in such a way as to awaken and stimulate the child's natural interest and curiosity in natural history, etc. This phase of the Museum's work in this community is regarded as so important that a large collection containing many thousands of objects suitable to the needs of such a department have been assembled about the valuable R. D. Goss collections as a nucleus. The present plan is to open the Junior Museum in the fall in temporary quarters on the ground floor of the south wing of the old Museum, with a separate children's entrance. This department is properly provided for in an adequate manner in the plans for the second unit of the new building.

Future Possibilities of the Museum

From the foregoing it will be gathered that future possibilities of the Los Angeles Museum are exceptionally bright. We may look confidently forward to the time when this Museum will occupy the position in the West in the scientific and artistic world that is now occupied in the older and larger cities of the East by the combined activities of the very largest museums of history, science and art. Its future growth and usefulness to the city, the nation and the world seem to be well-founded on vision and plan which may be carried out effectually by the conscious adoption of the institution as a *possession of all the people,* and the rendering of consistent support to its definite broad-gauge program of work and development. Such a program has been adopted and is based squarely on the Museum's splendid record as an educational, scientific and artistic center situated in a remarkable environment.

During the year since the opening of the first section of the new building the facilities for recreation and enjoyment have been utilized by approximately a million persons! Is there any institution in Los Angeles of which its citizens can be more justly proud? Is there any greater opportunity for the private citizen through gift or bequest to help forward a worthy undertaking?

Recent Exhibitions of the Works of Ivan Mestrovic and George W. Bellows

By LOUISE UPTON, Assistant Art Curator

EACH year the museums are doing more and more to develop appreciation for things of high artistic merit. The public is realizing that applied art can enrich life as can music, literature, and drama. To assist and stimulate the sensibilities, work should be shown possessing the highest æsthetic value, catholic selection, respect for the fine traditions of the past, and a firm belief in the present and future.

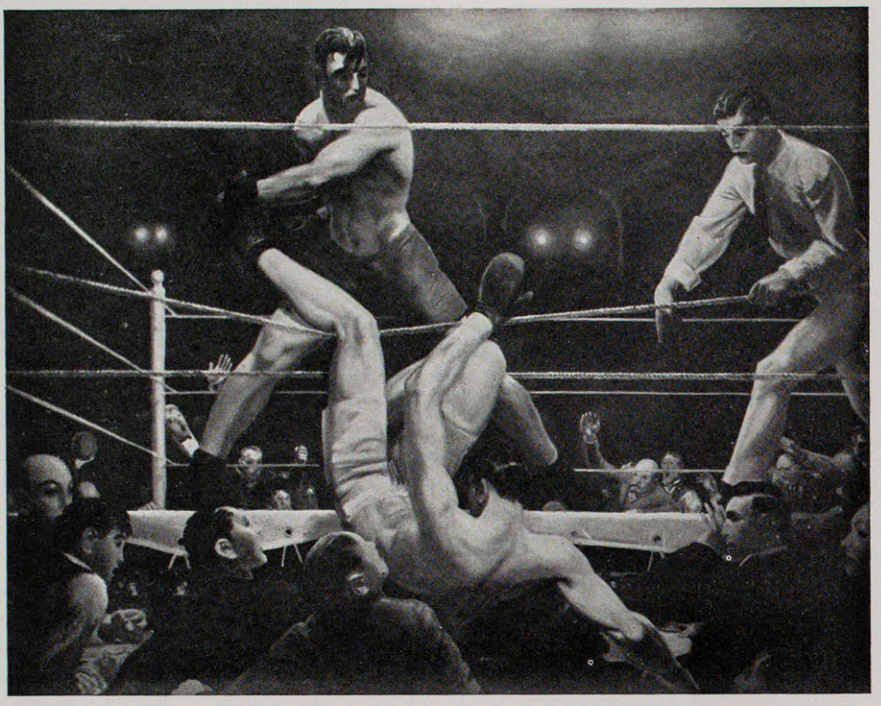
In the words of the great Goethe, "There is no past that we need long to return to. There is only the eternally new, which is formed out of enlarged elements of the past; and our genuine longing must always be productive of a new and better creation." The proof of the lasting importance of a work of art can only be determined by time but it is necessary to the vitality of a museum that it should be open-minded in showing the best of all schools. Surely one of its functions is to acquaint the public with the various art tendencies of the day.

Two of the outstanding one-man exhibitions held recently are that of Ivan Mestrovic, the Jugo-Slav Sculptor, which closed last month, and the Memorial Exhibition of Paintings by George Wesley Bellows, which will continue another month. The careers of both of these men have been so picturesque and dramatic that short sketches of their lives may be of interest.

George Wesley Bellows

George Wesley Bellows was born in Columbus, Ohio, August 12, 1882. He attended the Ohio State University, leaving there in 1904 to go to New York. There he studied for a time under Robert Henri. In 1908 he exhibited his first landscape in the National Academy of Design. It was awarded the Second Hallgarten Prize. He became an Associate of the National Academy of Design the next year, at the age of twenty-seven, the youngest man ever to be elected an Associate. In 1913 he was elected a National Academician. Meantime the museums were buying his works. One picture went to the Metropolitan, another to the Pennsylvanian Academy. The list of his prizes and awards is a long one. His works are represented in many museums and private collections and were frequently exhibited abroad. He was a member of many art clubs and took a particularly active part in the promotion and welfare of the New Society of Painters.

George Bellows paid little heed to the qualities in art that were in the ascendant at the time he began to exhibit, but rather flew in the face of popular taste. His critics said he painted "ugly" things, that his work showed the taste of the "average" man, that he was "crude." Mr. Bellows was constantly being compared with Walt Whitman as being intensely American. Bellows never even visited Europe. He absorbed America. The strongest feeling the writer has in viewing the collection of Bellows' work is "How he loved life"—the every-day American life. Walt Whitman says, "The proof of an artist is that his country absorbs him as affectionately as he absorbs it."



FIRPO-DEMPSEY FIGHT. BY GEORGE W. BELLOWS

With what loving understanding Mr. Bellows painted "Mr. and Mrs. Wase," and his own family were always an inspiration to him. In the present exhibition we have "Lady Jean," his daughter, and "Emma in a Purple Dress," a picture of Mrs. Bellows. Paintings by him that have been received with great popularity are six large canvases devoted to the sport of prize fighting. We have in our exhibition one—"Dempsey-Firpo," the last to be completed.

As a Lithographer, Mr. Bellows has no equal in this country. He did not take up this art until ten years after he began his career as a painter, but as he worked, he found it more and more suited to his nature. He has left a gallery of one hundred seventy prints.

Mr. Bellows also did a large number of drawings, a few illustrations, among them a series for "The Wind Bloweth," a novel by John Byrne, another series for "Men Like Gods," a romance by H. G. Wells.

After such a comparatively short life, George Wesley Bellows had bestowed upon him the highest honor the Metropolitan Museum of Art has paid any American painter—a Memorial Exhibition of his work—an honor attained by only nine American masters. Europe is asking for a loan exhibition of his work. The British Museum is collecting his prints. His lithographs are being sought by museums, dealers, and collectors. All this honor given to an artist who paid no heed to schools or recognized formulae of art.

Ivan Mestrovic

Ivan Mestrovic, like Giotto, is the child of peasant parents. He was born in 1883 and spent his youth until fifteen years of age, in the village of Otarice, situated in the mountains of Northern Dalmatia in Jugo-Slavia. His father had tried to build doorways and primitive monuments. With his father, Mestrovic started his carving and from him learned to read and write, while his uncle told him the national legends of his country, which have always been the source of inspiration of his art.

At fifteen he was apprenticed to a master mason and within a year his work began to attract attention. He then went to Vienna where he worked with the Sculptor Helmer, then Director of the Academy of Arts in Vienna. He had his first public exhibition in 1902. Since then he has held many exhibitions of his work in Paris, Rome, Vienna, Prague, Munich, and Dresden. Eight exhibitions were held between 1915 and 1918 in Great Britain. The exhibition in the Victoria and Albert Museum in London, 1915, became for a long time the main theme of discussion in society and articles in the daily papers spoke of it as "the most remarkable show for the moment, perhaps the most remarkable that London has seen for a long time." In 1922 he carried out a great work of art on a little hill jutting into the Adriatic. He built a Memorial Chapel of great beauty with over thirty sculptured figures. The Mestrovic Sculpture was shown for the first time

DRAWING. BY IVAN MESTROVIC

in the United States at the Brooklyn Museum in 1924. We all know with what enthusiasm the work has been greeted in this country. Many of his fine pieces will be left to enrich the museums of America.

Like George Bellows, Mestrovic has achieved great honors at an early age. He is only forty-one, and like Mr. Bellows, is an independent worker. His work is rather primitive in its simplicity but neither conservative nor extremely radical.

BLUE SNOW—THE BATTERY. BY GEORGE W. BELLOWS

Art School of the Los Angeles Museum

By KARL HOWENSTEIN, Managing Director

COMPARATIVELY few of the thousands who daily pass the Otis Art Institute on Wilshire Boulevard know that it is a department of the Los Angeles Museum and is maintained by the County of Los Angeles that the best possible facilities for art study may be had at a very moderate expense. These and other facts are unknown to many of the Museum's friends and as a result, many who otherwise might derive great benefit from the school fail to enjoy its privileges. The community's art school is a valuable and interesting institution. All, whether interested in art development in the community or not, should visit its studios and learn, first hand, some of the important facts about it.

Otis Art Institute is probably the only professional art school in America which provides classes, both indoors or outdoors, both day and evening, twelve months in the year. Probably no other school of its kind in America enjoys as lovely a location and outlook as does this art school. Under almost ideal conditions of climate and surroundings, one may study in art classes suited to his individual needs. Regardless of age or degree of art development, he will find congenial work to do, and intelligent and friendly guidance. The art spirit permeates the entire school and gives to it an inspirational quality which is most valuable.

About six hundred different persons study in the school's various classes in the course of a year, and of this number, perhaps one-fourth have accomplished their foundation studies and are engaged in the more advanced problems of their chosen art or craft. These advanced students, more experienced and better disciplined than are the beginners, stimulate and help their less developed fellows. A spirit of mutual "give and take" characterizes the whole student body and faculty and it is this spirit which makes the environment such a friendly and helpful one.

The recent exhibition of students' work which was on view in the main gallery of the Museum demonstrated that the students of Otis work with enthusiasm and understanding; their drawings, designs, paintings, sculptures and craft objects manifested great art feeling and skill of handling. But these art studies are not the only products of the school; there are others which can be appreciated only by acquaintance with individual students; these products consist of increased creativeness and joy in living and an enhanced appreciation of the beauty and significance in persons and things.

As one observes the gradual change and unfoldment taking place in students as they become imbued with the art spirit and manifest this spirit in their work and life, it is realized that the most valuable results attained in the school are reflected in the personalities of the students themselves, who have become both inspired and uplifted through their experiences in the school. When one sees shy, diffident ones become more at home in the world through their art work and their association with their fellow students, and when, on the other hand, he sees brash, over-assertive ones become "toned down" and deepened through their disciplined efforts and contact with subjective values, he realizes that this school has significance not only technical, but personal and cultural as well.

Friends of the Museum should enjoy being friends of Otis Art Institute; they should have the pleasure of giving and of receiving from it what they are able to give and receive. In the school is a wealth of young life, striving enthusiastically and courageously to embody itself in art forms and life forms which are satisfying and significant. Those who value this young life should seek to understand it and to aid its development. Only as the community appreciates what these young people are striving to do, and only as it expresses its appreciation in a very concrete manner, will these young people be able to carry on their splendid adventures in art which have so much meaning and value for them and for the entire community. How many of the Museum's friends really care what happens to this young life, devotedly striving to express itself in beautiful forms? Those who do care are invited to write a line to this effect to the director of the Museum and Otis Art Institute.

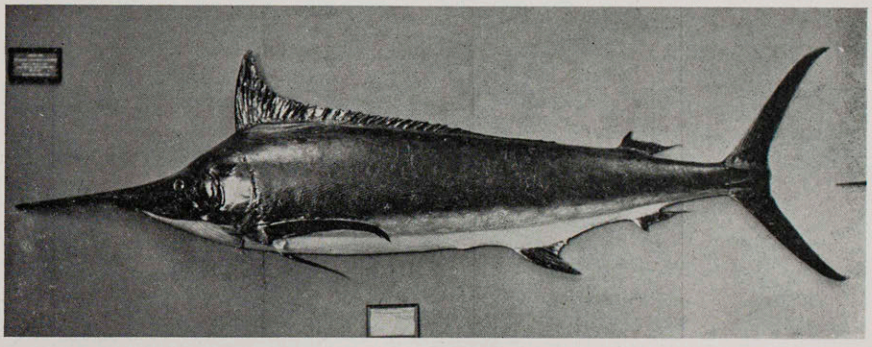
STUDIO GARDEN, OTIS ART INSTITUTE

A Record Fish in the Los Angeles Museum

By HOWARD R. HILL, M.S., Field Collector, Los Angeles Museum

THE Los Angeles Museum is indeed fortunate in securing one of the largest Marlin Swordfish ever captured with rod and reel. Through the generosity of Mr. W. J. Hole of Los Angeles, who caught this magnificent specimen in the waters off Lower California, Mexico, it has been beautifully mounted by Mr. Rud Haman, a well-known taxidermist, and is now on exhibition in the South Hall of the New Wing of the Museum.

Last fall, the writer, in the interests of the Los Angeles Museum, was invited to accompany Mr. Hole and a group of his friends aboard his yacht "Samona" on a fishing cruise into Mexican waters and to preserve the fishes and other forms of marine life taken for exhibition purposes. The outstanding event of the whole expedition was the catching of the giant Swordfish. The Marlin is considered one of the gamiest of game fishes and it was not without a desperate struggle that this particular specimen was taken.



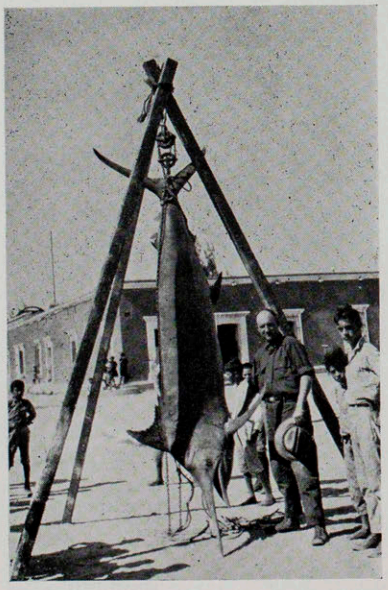
THE MOUNTED MARLIN ON DISPLAY IN MUSEUM

One morning the "Samona" lay at anchor in the little harbor of San Lucas near the tip of the peninsula of Lower California. Toward the middle of the forenoon, one of the members of the party returned from the fishing grounds with a fine example of the Pacific Sailfish, a very rare and beautiful species. Mr. Hole had planned to rest that day, for on the day previous he had had a strenuous fight with a one hundred seventy-five pound Marlin and had landed it. But after the catching of the Sailfish, he decided to go out and try his luck. So in a very few minutes, his fishing launch was on its way to the favorite haunts of the big game fishes, the deep water off the rocky cliffs of Cape San Lucas, some two miles distant. Accompanying him were a guide and a boatman. The little craft soon disappeared around the point of the Cape.

At noon time, the other two fishing boats returned with their catches and reported that the sea outside was becoming quite choppy. They also said they had not seen anything of Mr. Hole's boat. But all felt that he had probably hooked a large one and was staying with it until it was brought to gaff.

This was the reason he had not come back at lunch time as usual. When the fishermen had not returned by the middle of the afternoon, everyone on board the yacht was becoming anxious with regard to their safety. Could they have met with some accident or had they been forced to land on some out of the way beach on account of rough water? At any rate, it was thought advisable to start an immediate search for them. So the anchor was hauled aboard and the "Samona" headed for the Cape. The yacht traveled in a zigzag course for fifteen miles up and down the coast and as far as eight miles out from shore, but no trace of the missing boat could be found. Field glasses were trained along the shore line and the horizon was scanned in every direction. After two hours of fruitless searching, it was decided to return to harbor. Possibly the fishermen had slipped back to the harbor unobserved, as it is quite difficult to make out small boats at a distance in a choppy sea. Five or six miles from the entrance to the Bay, someone noticed a speck on the water in the dim distance straight ahead. All glasses were immediately turned to the spot and the "Samona" put on more speed. In a few minutes, we were gaining on the object, and soon were able to make out the lost fishermen in their boat. Due to the distance and waves, the launch appeared quite low in the water and the occupants seemed to be standing knee-deep in a water-logged boat. In half an hour, the "Samona" had caught up to the launch and we knew what was keeping the little boat so low in the water, for behind, they were dragging a huge Swordfish, fastened with a rope around the sword and held by the guide seated in the stern.

It was not long before the yacht was again anchored in its accustomed place in the Bay and the fishermen's boat came alongside. Three tired and water-soaked fishermen stepped onto the gangway and we soon heard the



Author with Giant Marlin at San Jose del Cabo, Mexico

thrilling story of the battle at first hand. They were trolling just outside the point of the Cape shortly before noon, using as bait an eighteen inch Spanish Mackerel. The wind had started to churn up a rough sea and they decided to make one more troll before coming back. A few minutes later something big and powerful hit the bait and Mr. Hole who was handling the rod, allowed it a few seconds to swallow the hook and then lunged back with the rod to make sure the hook lodged firmly. The fight was on in earnest and four hours later a record Marlin Swordfish had been taken. Many times, it seemed as if the fish would take out all of the line with its charges and runs. And many times it jumped clear of the water in its efforts to shake out the hook. It was necessary to follow it eleven miles to sea in the course of the battle and several times the little launch was nearly swamped by the waves that splashed over the stern.

However the determination and skill of the fishermen won in the end and it was with great respect for both conquerors and conquered that we hauled up the prize to the deck of the yacht.

The following morning the "Samona" left early for the nearby city of San Jose del Cabo, where we were met at the landing by natives in their dug-out canoes. The Swordfish was the admiration of everyone. It was carried to shore in one of the larger canoes and placed on a truck to be taken to the town, which was a mile from the landing.

Here on the main street, it was weighed and photographs were taken of it with different members of the party. It measured twelve feet in length and weighed five hundred and nine pounds. Two Mexican butchers helped in the removal of the skin and the salting of the hide, while a crowd of men, women, and children clamored for the flesh, which was distributed among them as equitably as possible. After the skin was rolled and wrapped in canvas, it was stored in a cool place on board the "Samona."

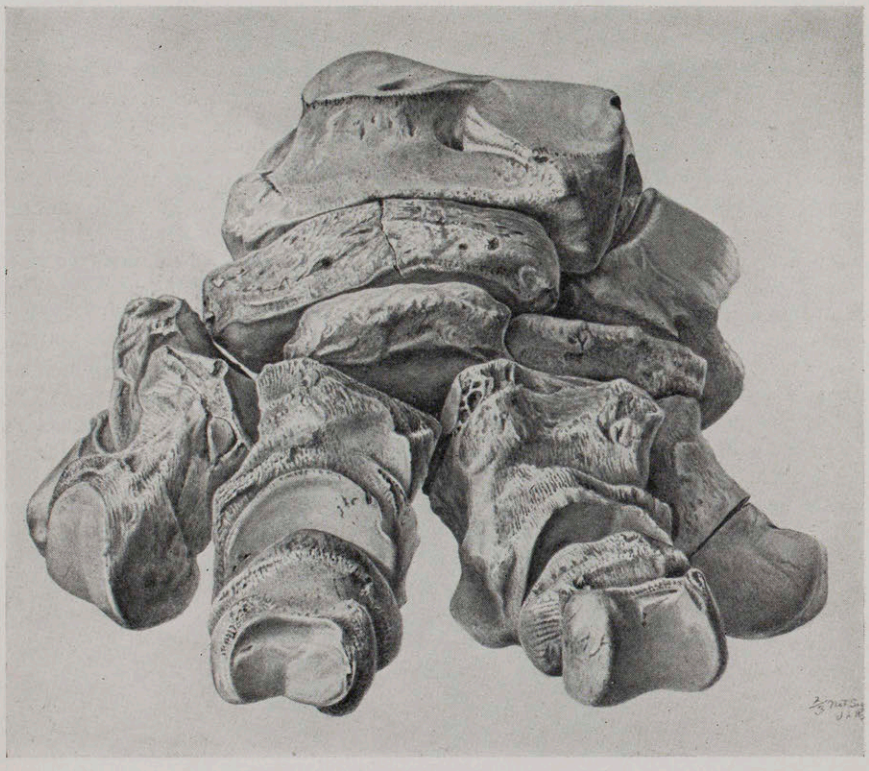
Some weeks later, the Marlin, with other interesting fishes and marine animals, was landed at San Pedro and brought to the Los Angeles Museum. The expedition resulted in the gathering of much new material for the Museum's scientific collections and new material for exhibition purposes. The larger fishes have been mounted and are now on display with the record Marlin. These include the Dolphin, the Cabrilla, the curious Rooster Fish, known only in tropical waters, the Pacific Swordfish, ten feet in length and the first example of this rare species ever to be mounted, and another type of Swordfish.

Scientific Illustrations

By JOHN L. RIDGWAY

Illustrated by the Author

COMPARING the work of the scientific illustrator with that representing the modern conception of art, it is found that there is little in common between the two. There can be no such thing as "jazz," or even impressionism, in scientific work of any kind, for science is based on related facts or realities and its illustrations must therefore be of the realistic variety if in the modern understanding of that term, they represent art at all. But opinions differ, and there are those who appreciate the painstaking care given to scientific delineation and who give that mode of expression its proper place



FOSSIL FOOT BONES OF MASTODON
Wash drawing by Author

among the fine arts. Be that as it may, it is to the individual who pursues this line of work very largely a labor of love in which his greatest satisfaction is derived from his ability to copy with some fidelity the subtled and often beautiful effects of nature.

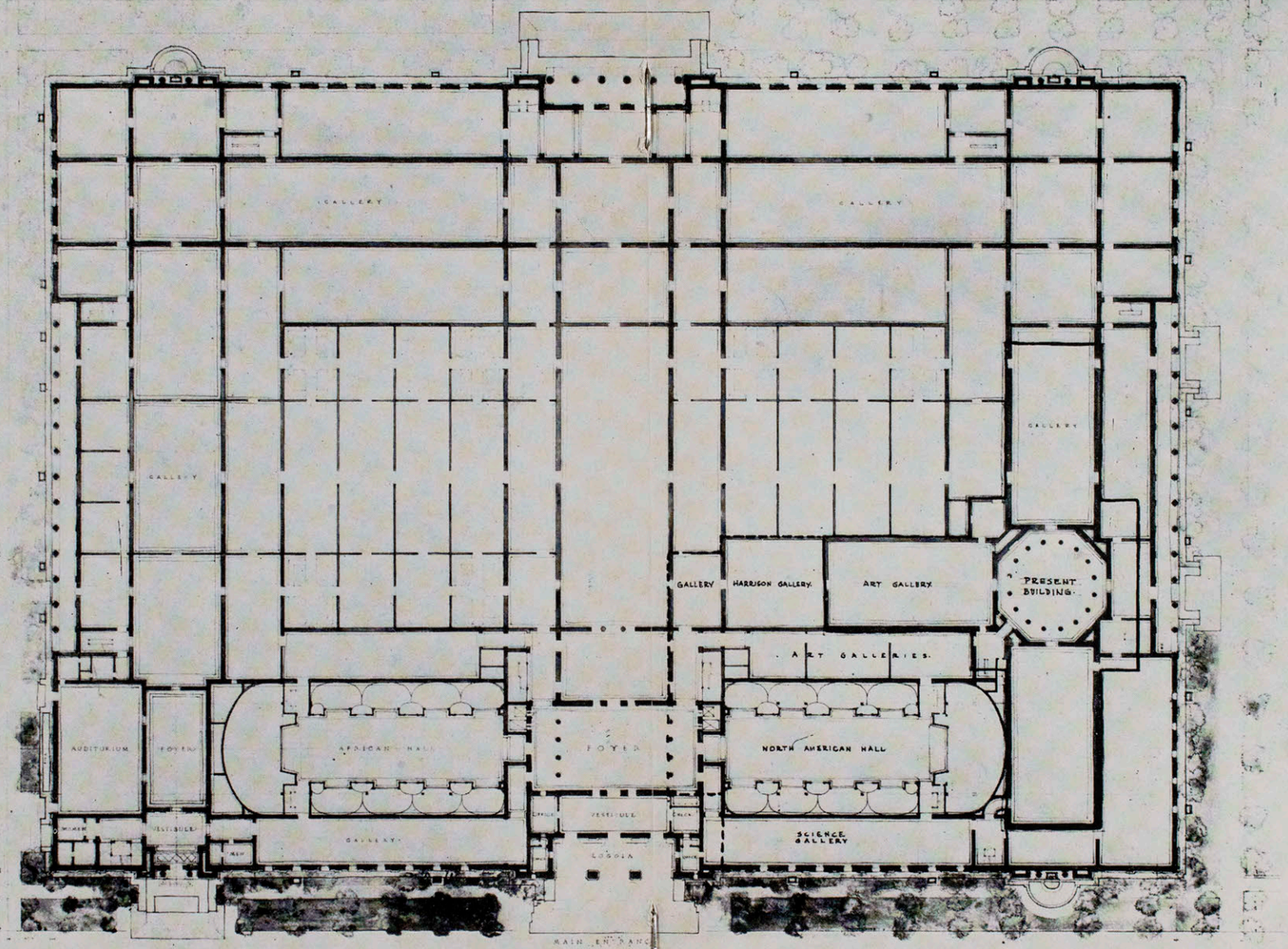
It is not impossible to reconcile fidelity to nature with the very finest

artistic treatment. One needs only to examine a collection of bookplates as one of many examples showing the combination of great detail with the very acme of artistic development. Detail, therefore, does not always destroy artistic effect.

There are many kinds of scientific illustrations, each partaking of the science they are to serve in aiding the author to make his descriptions and discussions more readily understood. It is for this reason that they are used, for the expense involved would preclude their use for mere ornamentation. In this respect they differ greatly from illustrations used in magazines and other popular literature, for in these the competition for attractiveness must be met with more or less elaborate and expensive reproductions. The scientist, on the other hand, may be able to use only simple drawings or diagrams, but no matter how simple, a good one serves a definite purpose and could only have been omitted at the expense of clearness.

Thus the naturalist must have illustrations of his birds, mammals, reptiles, insects, and many other forms, since written descriptions cannot always convey the finer shades of meaning a writer desires to express. A bird, for instance, may be described in great detail, but the description can never be made to convey to the mind of the reader a definite likeness of the bird, nor can a word-picture of its details be presented with the clearness that can be shown in a drawing. For the same reasons, probably to an even greater degree, paleontologists must have their drawings of specimens, needed as well for the purposes of comparison. A specimen that is considered to be wholly or in part unique, can only be proven to be so by comparing it with illustrations of similar specimens, a word description being an insufficient basis for definite conclusions. These unique specimens are known to the scientific world as "types," and they represent the actual specimens upon which a new genus or species is based. There being generally but the one type, it is always the subject of a carefully prepared illustration, and not infrequently a number of drawings become necessary to fully illustrate its characteristics.

Three Views of Fossil Toe Bones of Mastodon. Pen drawing by Author



PLAN OF FIRST FLOOR

SCALE [illegible] FEET

THE LOS ANGELES MUSEUM OF HISTORY SCIENCE AND ART

ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES

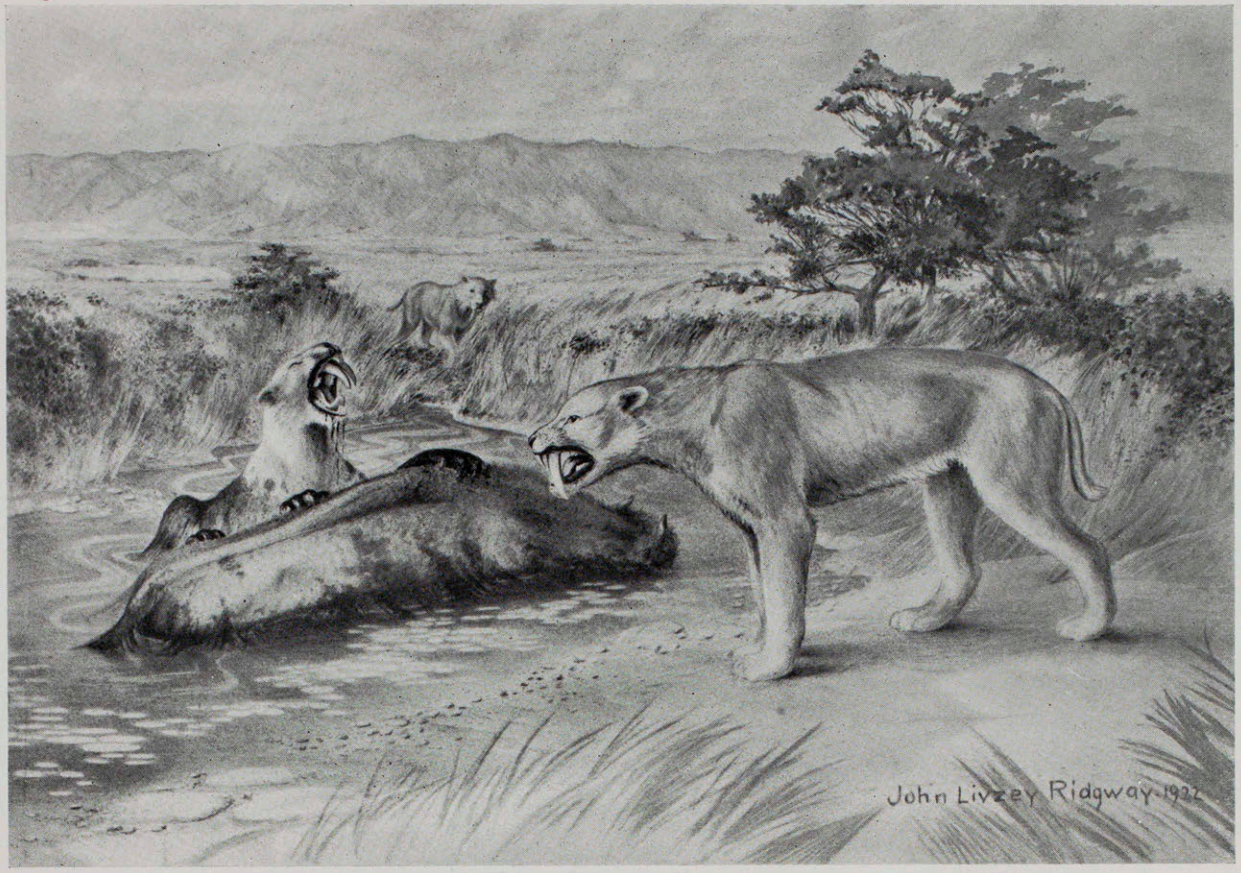
Museum visitors do not always appreciate the additional interest and value attaching to these types, since they bear no special marks; but they have either been described and figured, or are being temporarily held for this purpose. Sometimes an exhaustive report, profusely illustrated, covering a particular group of specimens, is published, and it is not uncommon to publish a brief report on a single type, making known its distinctive characteristics in order that it may be broadcast to other investigators in the same field of science and take its place in the literature of the subject. Very little such publication has as yet been undertaken by the Los Angeles Museum but with the growth of the Patrons Association it is hoped that additional funds will be available for this purpose. The abundance of collections in what is known as the reserve or study series of this institution, material not on display, together with that in the exhibition cases, has furnished the subjects for numerous papers of great value published by the Carnegie Institution and by the University of California. As a result of these studies many specimens now on exhibition, as well as a great number in the reserve collections, were found to be new to science, and therefore have become "type specimens" of superlative value.

The aid rendered science by the use of illustrations makes them practically indispensable, their assistance being needed in many ways. Photography has been of great help, but there are many instances where the need for graphic illustration cannot be met by the camera alone.

The more important work of the scientific illustrator is the drawing of living forms, including birds and mammals, and the restoration of prehistoric remains. This class of work seems to require primarily a natural penchant or bent on the part of the artist for this particular kind of drawing, as but few have attained facility in this form of expression. Curiously enough the earliest attempt at drawing by a child is usually the outline of some animal, such as a horse or pig. Yet most children give it up as they grow older, while a very few—probably one in a thousand—are inclined to continue their sketching proclivities with varying degrees of success. It is some of these whom we find today furnishing pictures of living birds and mammals—also with varying degrees of success—but with a persistence due largely to an insatiable love for their work.

Rome was not built in a day, nor did any successful scientific illustrator become proficient in a day or a year. It is practically a life's work.

WHITE-TAILED KITES
Wash drawing by Author



RESTORATION OF SABER-TOOTH TIGER AT TAR POOL. By John L. Ridgway

The Rancho La Brea Asphalt Pits

By J. W. LYTLE, Assistant Vertebrate Palæontologist

THE Rancho La Brea asphalt deposits represent an accumulation of skeletal remains of vertebrate animals indigenous to the Los Angeles area during the Pleistocene, or Glacial Epoch, the geologic period immediately preceding the one in which we live. Before the geologic changes during the Pliocene and Miocene, the two ages preceding the Pleistocene, the region from the Pacific to the Rocky Mountains was probably a vast plain, broken possibly by the elevation we now know as the High Sierras, well enough watered to support a typical semi-tropical vegetation, and affording conditions extremely favorable to the support of an extensive and diversified fauna.

In even the most casual consideration of the deposits the impulse is irresistible to speculate as to the chain of geologic events leading up to the formation of the oil pools, and to visualize the pools themselves during that dim past when the immense bone deposits were being laid down. Whatever their origin, the evidence is clear enough as to the manner in which the creatures of that period were entrapped and their bones perfectly preserved to the present day.

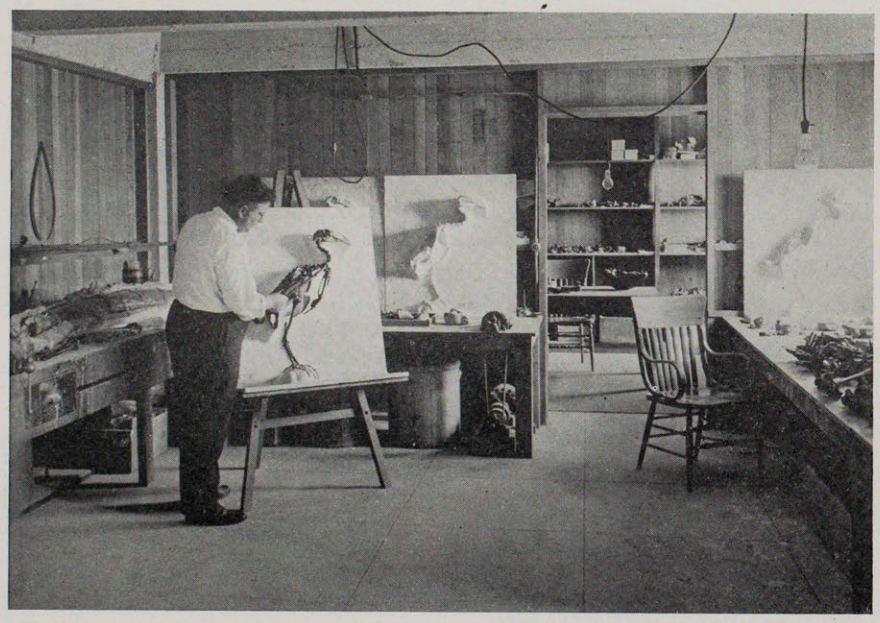
Indeed, there are on display in the Museum present-day examples of the initial steps in the formation of tar pool bone deposits illustrated by small mammals and birds lately caught and held in the treacherous surface.

No doubt the trapping of animals came about in various ways, such for instance, as their mistaking the glare of the oil for water and rushing into it for relief from the heat much after the manner of our cattle today, while others may have been frightened by the pursuit of carnivori, causing them to stampede into the oil and become at once hopelessly mired. An animal once caught in the death trap became the food of all flesh-eating birds and mammals, such carnivorous animals even lying in wait for an opportunity to pounce on helpless prey, often resulting in entrapment and death to the predatory species along with their victims. Mr. Ridgway's accompanying restoration admirably depicts such a scene and is well conceived. With the decomposition of the flesh the slowly settling bones would naturally be scattered to all parts of the pit by the churning action of escaping natural gas. This more or less constant agitation of the bone mass caused many of the specimens to show what is termed "pit wear," the friction being so great in some instances as to wear the bones entirely in two.

Weathered and charred bones together with chunks of asphaltum and wood showing the effects of fire and exposure, found in the pits, represent accumulations from remote sources. The skeletons of animals meeting death at higher levels would in the course of time become disarticulated, scattered and weathered. Those lying in the path of fires, caused by lightning, would either be consumed or swept into the lowlands by the flood waters of torrential rains, finding permanent lodgment in the tar pools.

The presence of these extensive fossil beds was first noted by Maj. Henry Hancock some fifty years ago during his excavations for asphaltum fuel and

paving material. Lying practically forgotten from that time till 1906, Dr. J. C. Merriam, of the University of California, assisted by a staff of students, began excavating the extensive material now owned by that institution. In 1913 Mr. George Allen Hancock, son of the discoverer, granted the Los Angeles Museum a two years' concession to take out specimens, later presenting the entire tract of some twenty-eight acres to the County as a memorial to his parents. The La Brea Fossil Room, in the Museum, is a substantial and lasting monument to Mr. Hancock's generosity and to his farsighted policy in preserving these priceless relics to science. It is an interesting and important fact that there is stored in the Vertebrate Department of the Museum more fossil material of the Pleistocene Period than in the combined collections of the rest of the world.

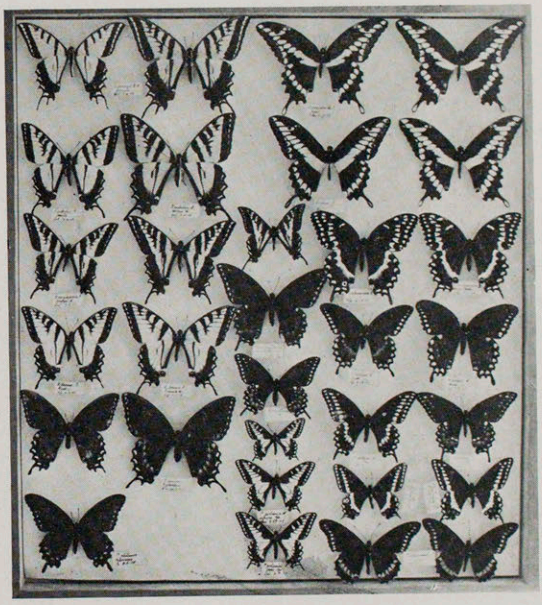


MUSEUM WORKSHOP
Author at work on Plaster Relief of Extinct Vulture

Educational Value of Our Insect Collections

By PROF. L. J. MUCHMORE

THE twofold function of the museum is generally recognized. The recreational value of the Los Angeles Museum in particular is attested by the fact that some days, by actual count, ten thousand persons visit it. Its educational value will be appreciated and increased as the public learns of its possibilities and avails itself of the privileges and opportunities offered. It is our purpose to call attention to the educational value of the Los Angeles Museum to this city and county. It is manifestly impossible in a brief space to point out all the richness and abundance of materials for illustration and research in the various departments of the Los Angeles Museum which are at the disposal of all teachers and students. I would confine myself to a single department of science, the importance of which is not generally recognized,



Case of Butterflies in Museum Collection

and in which the public is not particularly interested because comparatively few people know the nature of the work being done or even that such a department is functioning here. This is the Department of Entomology, devoted to the practical study of insects in relation to human welfare. Little more can be done than to mention our collections and equipment and extend a cordial invitation to the public to visit us, investigate, and utilize the rich material offered.

First, there is the Lockhart L. Muchmore Collection of Beetles, showing what a child may do in the study of insects. He began his work in this field when about seven years of age, and when he died at seventeen he had made a

collection of several thousand beetles, named, mounted, labeled, classified, and scientifically arranged for exhibition and study. In addition to the beetles, he had probably as many more specimens—bugs, flies, bees, wasps, butterflies, etc. —with representatives from the obscurer and smaller orders.

The cut illustrates a part of the cabinets which contain the great Daggett Collection of Coleoptera (beetles). These cabinets hold three hundred boxes, ten and a half by twelve and a half inches, in which are many thousands of mounted specimens typical of nearly every order listed by Henshaw. These are authoritatively identified and easily accessible for study and comparison.

When the fact is considered that in Leng's Catalogue of Beetles, superseding the old Henshaw Check List, there are listed over eighteen thousand five hundred species found north of the Mexican boundary, and also the fact that the Daggett Collection covers both east and west, while the Muchmore Collection is mostly of southwestern species, we may appreciate the wonderful opportunity for the student and interested public of the Los Angeles region to profit by this department of the Museum.

There is also the collection of the insects of economic importance in California in which nearly every beetle mentioned in Essig's *Injurious and Beneficial Insects of California* may be found. Specimens from the other orders are being added as rapidly as possible, and it is hoped that soon we shall have on exhibition a collection of the economic insects that will be of material help to the agriculturist as well as to the student. It is estimated that hundreds of millions of dollars are lost annually through insect pests. Folsom says: "It costs the American farmers more to feed their insect foes than it does to maintain the whole system of education for everybody's children." In a recent publication Slingerland says: " . . . the yearly losses from insect ravages aggregate nearly twice as much as it costs to maintain our army and navy; more than twice the losses by fire; twice the capital invested in manufacturing agricultural implements; and nearly three times the estimated value of the products of all the fruit orchards, vineyards, and small fruit farms in the country." And we help pay this bill.

The economic importance of this Department and the vastness of the field may further be appreciated from the statement that there are listed about two hundred species of insects that attack Indian corn. Two hundred others affect clover, directly or indirectly; four hundred, the apple; while the oaks harbor probably a thousand more. Every cultivated crop has its own group of insect enemies. Anything we may do to overcome this great loss and combat this vast army by discovering and employing against it the natural parasitic and predacious enemies, will be a distinct service to humanity, and will materially reduce the high cost of living.

The Herr Collection of Moths and Butterflies is also available for comparative study, together with hundreds of this group from the general Daggett and Muchmore Collections. To these general collections have been added the Max Albright Collection and that of the Southern Academy of Sciences. In addition there is offered to the palæontologist opportunity to study the fossil insect material from the La Brea asphalt pits.

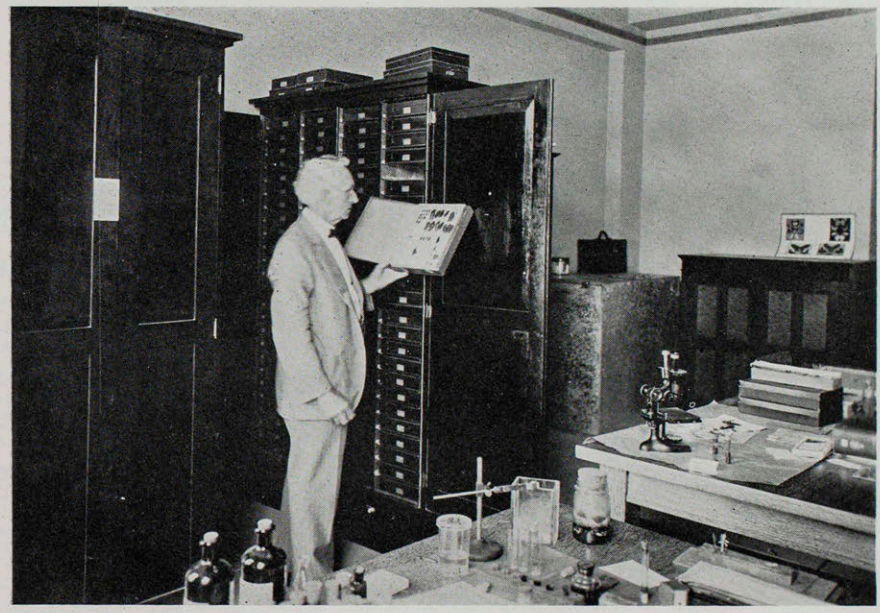
Here the pupils and teachers of Nature Study may learn about collecting apparatus, various nets, traps, etc.; killing bottles absolutely safe for a child to use; methods of collecting, preserving, and mounting specimens; and the "how," "when," and "where" of successful field trips.

Last, but not least, the scientific books in the Museum Library should be investigated. The entomological department is fairly well represented and is being enlarged as rapidly as possible. It contains full sets of *Biologia Centrali-Americana,* Casey's *Memoirs,* Transactions of London Entomological Society, current entomological literature, and much bound material of great value, both foreign and American, Annals of American Entomological Society, Entomological News, Canadian Entomologist, with pamphlets, reprints, bulletins, transactions, proceedings, and separates.

Addresses, lectures, informal talks to visiting teachers and classes, with illustrations from our collections, or formal addresses to groups of teachers, clubs, nature study classes, are given as opportunity may offer.

Not only to the scientist but also to the amateur entomologist, to classes and teachers in Nature Study, General Science, General Zoology, and Entomology, our resources are offered.

Come, see, and profit!



A CORNER OF THE ENTOMOLOGICAL LABORATORY OF THE LOS ANGELES MUSEUM

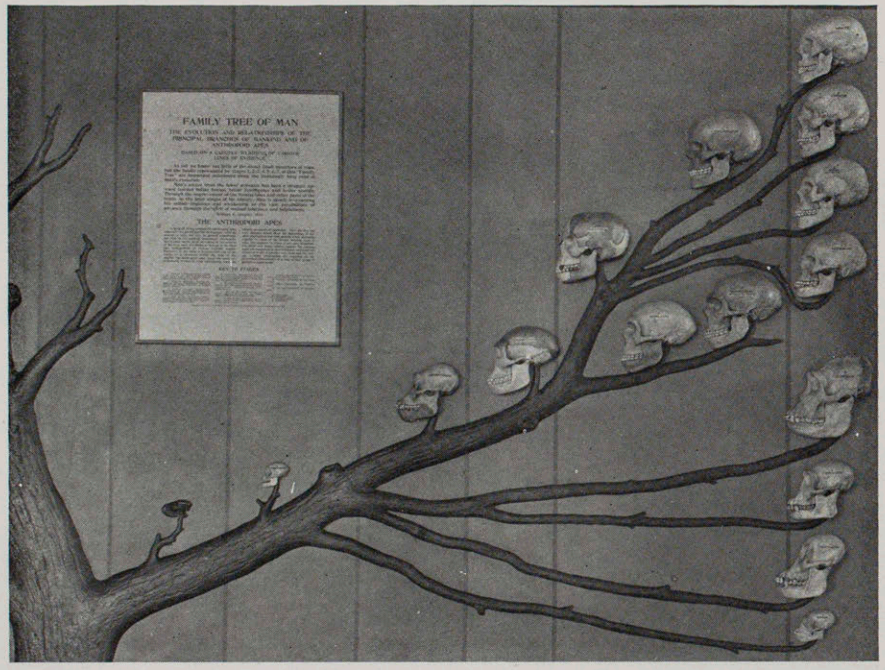
The Family Tree of Man

By MARION PARKS

AGREEING that "If the hand that rocks the cradle is the hand that rules the world, it will not hurt good government if the hand knows what it rocks; or what the hand came from; or that the first cradle was in a tree-top," the Los Angeles Museum has lately acquired a fine new plaque which graphically depicts the physiologic progress of man as he has climbed up the tree of life.

This plaque was prepared by the American Museum of Natural History and is a copy of the original which is shown in the Age of Man Hall at that institution. The dimensions of the background are: height, 6 feet 7¼ inches; width, 8 feet four inches; approximate depth about 6 inches. Upon this background in low relief we see a picture silently illustrating the later portion of an inestimably ancient story—the story of man's physical growth through the ages.

Across a green background grows the Family Tree of Man. This background forms a kind of geologic time-table, similar to the one provided in Mr.



THE FAMILY TREE OF MAN

George A. Dorsey's *"Why We Behave Like Human Beings,"* arranged in columns that give a diagrammatic picture of how the family tree spread its long branches down across a long and longer time. At the far left of the plaque the trunk of this gigantic tree rises up in a dark green space, dark because so far away in time, perhaps one hundred and nine millions of years backward from this day. Above this space we read: "Age of Reptiles," and beneath this: "Cretacious," the name which has been given to the dim period that saw perhaps, the last of the gigantic and ponderous reptiles such as the Dinosaur.

The scene grows lighter as we approach historic times and is so painted on the plaque, the spaces representing the several divisions of geologic time progressing through gradually lighter values of green. Upon this changing

space, appearing lighter to us as we approach toward a dawning of greater knowledge, the "Age of Mammals" forms a second large division made up of three sub-divisions respectively called: Paleocene, Eocene, Oligocene. The first of these we know as the "Age of the Archaic Mammals." The second represents the period which witnessed the end of the Archaic Mammals, and on the branch of the Family Tree of Man where it crosses this space of geologic time, we may see in profile view a reproduction, built up with infinite attention from fossil portions, of the skull of *Nocthartctus Osborni*—primitive primate, the primitive blossom upon our family tree. Oligocene was that age when the higher mammals accomplished their development, and in that period we see the family tree giving forth *Prophiopithecus Haekelf,* a prototypal anthropoid, here represented by his small rounded skull. This skull was built up through the study of fossil remains found in Egypt.

With the space headed "Miocene" begins the third great division in our geologic time-table—"The Age of Man," which is here broken into three subdivisions. First is Miocene, the age in which mammalian development reached its culmination and in which our tree gave forth *Dryopithecus,* a primitive anthropoid. Second is Pliocene, when our tree produced *Pithecanthropus Erectus,*—he who stood up and became a man. Then comes Pleistocene, the period sometimes known as the Ice-Age. Upon the wide and light green background space which shows this era, four members are given forth from the branches of the tree. They are those which have been named the Piltdown man, the Heidelberg man, the Neanderthal man, and the great Cro-Magnon man, member of a tall, strong-bodied race, the primitive artist who painted a record of the beasts he knew with bold splashes of red pigment on the walls of caves of southern France and northern Spain, found thousands of years later just as he had left them.

Over the last and lightest space upon our chart we read the legend "Recent." Four members spring from four small branches of the tree. They represent the four types of human creatures who now inhabit the earth: their group names are given, White, Chinese, Negro, Australian. In this same space of geologic time four other branches deriving from our tree bear respectively the Gibbon, the Orang-utan, the Chimpanzee, and the Gorilla, representatives of the line of the Anthropoid Apes. The branches which bear these individuals are shown as first budding forth from the greater branch during the Oligocene and Miocene periods, as you may see from the reproduction. Thus in a most graphic manner that important distinction of the "cousinal" rather than ancestral relation of the Ape to Man is made apparent. For it is not at all hard to see from this interesting plaque that Man and Ape did not grow upon the same branch, but upon different branches that have grown in somewhat the same direction from the same great tree of life, which has grown very much like all trees, green-growing and family trees alike, with some branches developing far more rapidly than others, some ending in attrition. That some branches are different than others, that the fruit of one branch may seem to be finer than the fruits of some other is no source of disgrace either to the fruit or to the ancient parent stock at its roots, nor any denial of the power by which the seed may have been planted and endued with ability to grow.

The Northward Drift of the Padres

By CHARLES HATTON

THE early history of California is so closely connected with that of the peninsula to our south, that it is, or should be, of more than passing interest to us.

This vast territory of Lower California was first discovered by Cortez in 1535, and believing it to be an island containing a wealth of mineral and the bays the finest of pearls, he began at once with efforts toward colonization. His efforts were failures and other Spaniards, Balboa, Mendoza, Coronado, Alarcon, Cabrillo, in turn made visits to the shores but all drifted to the northward, to the land of more promise for quicker reward. They were the adventurers, believing that greater wealth was farther north, leaving the Southland in so far as real settlement was concerned.

Then followed the Jesuits, a Roman Catholic Society of France, and the power and task of colonization was granted to them under the dominion and with the assistance of the Spanish government.

The first leader chosen was Padre Juan Salvatierra, a man of energy, tactfulness, and ability, and he was ably assisted by Padre Ugarte. To these men must be given the credit for the real beginning of the efforts which led to the permanent residence of the white man in our own state.

In 1697 the first mission was founded at Loreto, located about 650 miles below San Diego, and during the next seventy years, the untiring energy and piety of the padres brought about the founding of a chain of missions extending nearly to our present border. The Spanish government gave some assistance, both financial and military, and with the invaluable aid of the Indians, many substantial buildings were erected, of which one, the Mission of San Ignacio founded by Padre Loyando in 1728, is still in use.

The new missions were usually assisted by the older until the Indians were sufficiently educated to become self-supporting, but this was the one exception. Padre Loyando was well educated, had independent means, and was experienced in travel. He chose a mesa elevated about forty feet above a valley perhaps a mile wide, with a running stream flowing into the sink of the desert about six miles below the location and flowing from the low mountains near, forming a valley about twenty miles long. Three varieties of date palms were introduced, which together with the grape and other fruits made this the garden spot of the peninsula. The older trees are now at least seventy-five feet high and meet above the narrow roadways that are fenced by low rock walls.

Entering the place as I did in April of this year, while passing through Lower California on a mission in the interests of the Los Angeles Museum, after following for three weeks the dusty foot trails of the Padres from our border, it seemed indeed most attractive and beautiful. Here has been given an inheritance that with a minimum of labor and care yields bountiful returns, placed in one of the most healthful spots on earth.

The period 1697 to 1768 saw the greatest prosperity in the history of Lower California and this development and experience formed the basis for the advancement of civilization in California.

The Spanish government claimed that the Jesuits were advancing their Society to the detriment of the government, and without argument or notice decreed to expel them and placed in their stead the Franciscan Order. Padre Junipero Serra and thirteen followers of this order, in April 1768 landed at Loreto and assumed charge of the missions. These men had been very successful in Mexico by reason of their shrewdness and methodical attention to detail and were well qualified to assume and further the work.

The first move by Padre Serra was to locate a large mineral section and on the 14th day of May, 1769, he founded the San Fernando Mission in that district, which location is about twenty miles from the present town of Oyux. He then proceeded northward and founded the Mission of San Diego about two months later.

After the founding of this mission, the Padre, seeing the wonderful possibilities to the north, and partly because of the dissatisfaction of the padres in the south, withdrew them. He then secured for his Order the exclusive control of that section of the Californias which lay north of an imaginary line drawn fifteen leagues south of the Mission of San Diego. This was determined in 1772 and the Franciscan Order withdrew to Alta California, taking with it vestals, painting equipment and such personal property as could be moved handily, and allowing the Jesuits to again assume control of the missions of Lower California.

The Franciscans, with this equipment and with the vast amount of experience attained in the south, began the permanent pioneer work that made the wonderful chain of missions which affected so vitally the early colonization of this state.

The experience the padres acquired by years of association with the Indians and dealing with matters of pioneer establishments made for the best and quickest advancement in our state, and in many ways it was acquired at the expense of and loss to the district which seemingly should have at least a part of the benefits.

MISSION OF SAN IGNACIO, LOWER CALIFORNIA

Museum Sketches

An Unwieldly Exhibit Explained

By L. E. WYMAN

"And over on this side we are about to install a fossil-bed, with the bones in place just as they were deposited many thousands—"

"Humph!" snorted the visitor; "Say, young fellow, I've seen them old holes out there, where the bones came from. Mean to tell me you've brought one to town? That's real good! Maybe you've got some fossil post-holes, too!"

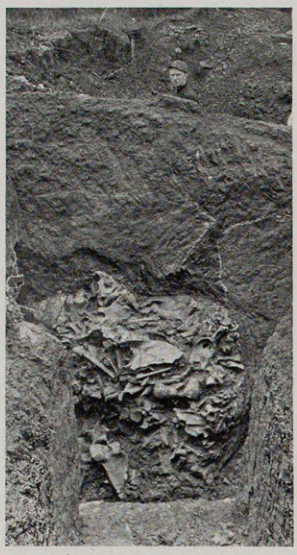
"But we *have* got a fossil-bed, a real one," insisted the guide. "We've had it stored away in the basement for ten years awaiting the time when we could display it properly."

"Bet it's faked. Probably made up right here," grumbled the skeptic.

"Still wrong. Every bone is just as Nature packed it away in oil-soaked sand, back in the Glacial Epoch, fifty thousand or maybe a half-million years ago. We cut out and boxed the whole thing, and hauled it here intact."

"Well, I'm from Missouri!"

"If that's the way you feel about it, come to the basement with me. Of course it isn't a big fossil-bed, like some of those that were cleaned out; but it's a typical one at that. There's the box I'm telling you about. See the bones? Camel, Mastodon, Giant Sloth, Saber-tooth, etc.? Want to hear more about it? Well, the University of California had done some excavating before we got our concession, and had blanketed a thousand or more square feet of the ground adjacent. Liquid asphaltum oozed through this blanket in places, and when we finally had located its source we had found the very thing we had wanted most to complete our museum exhibit, a typical fossil-bed, near the surface and small enough to be moved entire. And only *two feet* of earth between this and the University diggings! It was a miner's job to cut through this wall, drift under the newly-found pit, and the timbers used in roofing the drift formed the bottom of this box which finally encased the fossils, just as you see them here."



Pocket of Fossil Bones Exposed

Bone Mass Boxed for Removal to Museum

"Quite an interesting story! But you haven't explained yet how the big animals got into a hole smaller than themselves. You couldn't get a Giant Sloth, for instance, into that box, if he were as big as your mounted skeleton upstairs, to say nothing of a lot of other bones. How do you get around that?"

"O, that's a deep secret, one of Nature's, you know, and everybody is entitled to guess. If you'll just stop and think, however, couldn't one of these animals get bogged down, in front or behind, and unable to defend itself, so that the Saber-

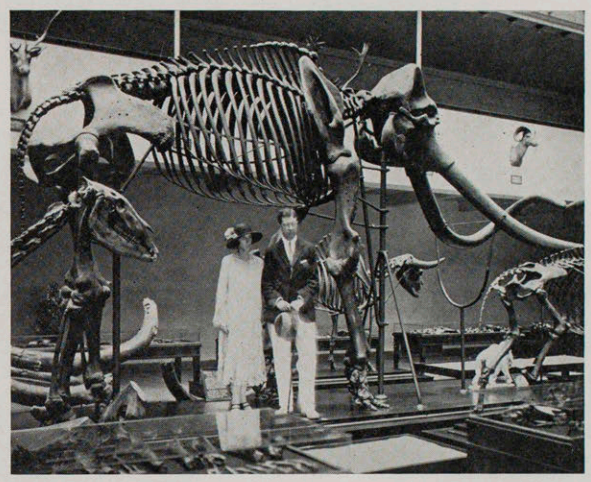
tooth and other carnivores tore it in pieces and dragged away the parts not submerged? Why not? That would leave portions of skeletons in the asphalt, just as we found them; the leg bones of a Camel, for instance, that were standing almost upright and so deeply buried that they were cut through in boxing the mass."

"Yes, I see how that could happen. But how are you going to exhibit a thing like that?"

"By cutting out a section of the floor, lifting the box to the proper height underneath, reconstructing the walls of the cut, and painting a vista of oil wells, etc., as a background, so that visitors will see the mass of bones just as when first uncovered."

"Great scheme! Say, that will make an exhibit worth while. It ought to help convince other skeptics, as it has convinced me. I'm coming again, when you get the thing done. Obliged to you for all your trouble."

"Don't mention it. It's all in the day's work with us."



Crown Prince Gustav Adolph and Princess Louise of Sweden

Royal Guests at the Museum

During its fifteen years of existence, the Los Angeles Museum has entertained not only many of the most prominent men of the United States, but likewise numerous notables of foreign lands, among whom are a considerable number of royal birth. Only too frequently are these occasions merely a part of a well-ordered and well-meant program, to be carried out perfunctorily by the guest who sometimes is obviously not interested, even to the extent of being bored by the whole proceeding. And again the guest, scientifically inclined, perhaps, at least a willing scholar, finds entertainment of the highest order. Of this class are Crown Prince Gustav Adolf and Princess Louise, of Sweden, who spent a busy hour in Pleistocene Hall on July 23rd.

An authority on archaeology, a brief inspection of the fossil-bed locality on the preceding day had only whetted the Prince's interest in the subject; and his comments and questions as he studied the mounted skeletons were those of a broad-minded and highly-trained scientist to whom the occasion offered a rare intellectual feast.

At the Prince's request, his party remained in the background while the royal pair, accompanied by Mr. W. M. Bowen, President of the Board of Governors of the Museum, and in the absence of Director Bryan, Mr. L. E. Wyman of the Museum Staff, made the round of the hall. Hardly had the Princess sighted the Nothrotherium skeleton than she exclaimed, "Why, it walked on the sides of its hind feet!" And so it did, but hardly one person in ten thousand notes the fact.

The skeleton and fossil tracks of the Giant Sloth, the method of tooth succession in the Mastodon, and the case of brain casts of Sloth, Camel, Horse, etc., all com-

manded unusual attention, while the greatly specialized teeth and jaw of the Saber-tooth, and the artifacts of stone, wood and bone from the fossil beds, proved subjects of keenest interest to both.

Followed a visit to the store-rooms where thousands of skulls and long rows of cabinets reaching from floor to ceiling, filled with bones, all from Rancho La Brea, brought from the Princess the gasping query, "And did you get *all* these from the holes we saw yesterday?"

The Prince expressed his earnest hope that the Swedish National Museum would be able to secure, through exchange with this institution, a representation of the Rancho La Brea fossils.

Jivaro Head Hunters

The Jivaro tribe of Indians of the isolated mountain districts of Ecuador and Peru, known as perhaps the most savage and cruel of all the many South American tribes, have been aptly termed the "head shrinkers" from their ancient custom of making trophies of the heads of their enemies, by a method of drying and shrinking them to a small part of their original size.

Shrunken and Mummified Head of Jivaro Indian, South America

While this custom was originally practiced on their enemies only, explorers were for many years in great danger in that country, until finally, contact with the white man and respect for his weapons forced a change of heart. The Indian learned that these heads were exchangeable for the white man's money and with insufficient enemies to furnish a proper supply of heads he turned to robbing freshly filled graves. Most of the heads offered for sale in recent years come from this source.

The Museum has a head taken before the business was thus commercialized. The skull had been removed by cutting around the neck and some distance on the back of the head, which permitted removal of the entire skull, leaving most of the flesh adhering to the skin. This flesh and skin had then been cured, apparently by smoking. The shrinking is said to be effected by filling with hot sand and compressing between the hands until finally with repeated working the head is reduced to a very small size, yet with features still recognizable. And to prevent the victim from telling the secret process, the lips are pierced and tied together. A string through the crown forms a loop whereby the trophy may be hung from the neck of its proud possessor.—I. T.

Seen in the Historical Wing

Possibly no department of the Museum is so replete with thrills as is the historical department comprising as it does a miscellaneous collections of objects of more or less historical significance. Here we see pathos and humor jostling elbows, so to speak, in close proximity. One cannot fail to sympathize with the sadness of one spectator, the laughter of another and the subdued excitement of the many.

The sight of a once familiar object such as grandfather's spectacles or grandmother's candle mold, with the train of memories evoked, cannot fail to thrill the most superficial observer.

We stand before the cupboard made by Abraham Lincoln's own hands from solid walnut grown on his father's farm and we lose ourselves in dreams.

We see the beautiful silk gown many yards in circumference and straightway fall to imagining a lovely and stately lady entering the ballroom upon the arm of her gallant escort, he, too, clothed in an old-time costume.

And again comes a thrill of civic pride when we discover in a closely filled case on the right an old street car bell "Used on the old Ninth street horse cars in 1889," and near by a small green "ticket for fare on horse car operating on Main street about thirty-five years ago."

We can show you "Los Angeles in 1840" and "Los Angeles in 1857," both pictures made before even the horse cars were operated upon our streets. Then we think, "thirty-five years ago,—only thirty-five years ago" and draw our imagination away from the busy Los Angeles street of today with its clanging electric cars, its constant procession of autos and its impatient throng of pedestrians awaiting the signal of the "traffic cop", and visualize instead the few decrepit horse cars on rickety tramways, the restful pose of the weary shopper who has handed in her little green ticket "20 tickets—$1.00" and secured a ride on the street car, the prideful mien of the driver of that team of high-stepping bays, the cheerful smile of greeting between friends and neighbors as they meet and pass intent upon the business of the day. Then and now and only thirty-five years. One cannot but marvel. —M. M.

Discovered, the Museum Library!

"Well! I didn't know the museum had a library—I have just discovered it!"

"So you have a library here—that's great!"

Remarks similar to these have been heard daily since the library moved into new quarters in Unit No. 1 of the new museum building and for the first time in its existence has space enough to exhibit its treasures to the public at large.

Even though this is only a temporary location and we are eagerly awaiting the building of Unit No. 2 and the opportunity to establish ourselves in beautiful and appropriate permanent quarters, still, we have room for a few tables and chairs and space enough between the floor-shelves to be able to turn around without bumping our heads or knocking an elbow.

On these shelves may now be found some 10,000 bound volumes of "History, Science and Art," not to mention the array of pamphlet cases and the bane of our existence, innumerable bundles of unbound periodicals, newspapers, reports and proceedings, and a picture collection of considerable size.

Early voyages, overland journeys to the West, discoveries in Central and South America and most interesting Californiana are well represented.

A university student found the end to his quest in some of the ponderous tomes of the "scientific results of the voyage of the 'Challenger'" and Saville-Kent's "Great Barrier Reef."

Collectors of shells will be interested in Reeve's "Conchologia Iconica" and bird-lovers will find quite an extensive library of their own.

There is a mine of wealth for archaeologists and ethnologists in the material on South America and Mexico and the American Indian, while artists and art students will delight in the beautifully illustrated art books and the portfolios of designs.

Dictionaries of artists, books on painting, etching, sculpture, pottery and porcelain, are much in demand.

In fact, like all libraries, we have something for every taste, and though we have not as yet developed a children's collection, the following was recently overheard:

"Oh, boy! I'll say there are some keen books in this library! Come on, kids, and I'll show you the reptile books. I know where they are, 'cause I was looking at 'em yesterday." An eager group soon formed about Ditmar's "Reptile Book" and "Reptiles of the World."

One boy, whose soul was not satisfied with creeping things, apparently, wandered about aimlessly until questioned as to what kind of book he would like to look at, when he confided that "Knights and wars" were what he liked, and thereupon spent a happy hour absorbed in Doyle's *Chronicle of England* and Lacroix' *Military and Religious Life of the Middle Ages*.—L. G.

Museum Notes

Three loan exhibits which will continue to be shown throughout the months of August and September are the collection of antiques from Java and Sumatra which are to be found in a small exhibit room off the balcony of the rotunda, the Lambrecht Collection of Cast-Iron Objects of Art, and the large group of flower paintings showing in Gallery G on the second floor.

The flower paintings include studies of tropical fruits, flowers and plants of culture made by Mrs. E. R. Saal-Mackay during a residence of some twenty years in the Dutch East Indies. The group of her paintings is very extensive. All the studies are large, and in bold, rich color. They form a most striking and interesting array of very accurately represented botanical subjects. Displayed in conjunction with this work is a collection of three hundred and eighty-four water-color drawings of flowers and plants of Arizona and Southeastern California done by Mrs. J. W. Estill. These are painted in an interesting manner and include studies of many beautiful and unusual species of cactus. A third series of similar studies is of the work of Mrs. J. G. Lambert, loaned by her husband. Her work includes a large number of hand-colored photographs of the flowers of the Lake Tahoe region. The studies are well arranged and delicately colored. The entire exhibit should command much interest among those who find delight in the study of botany and enjoyment in the flowers seen afield.

Work which will merit a more lengthy report in a future number of the MUSEUM GRAPHIC may be seen in the Lambrecht Collection of Cast-Iron Objects of Art now on display in a gallery at the extreme west end of the lower floor. This large collection represents the work of the finest craftsmen of the great German iron foundries of one hundred years ago, and has been loaned for exhibition by Mr. Max Koehler. The collection includes numerous articles in the greatest variation, all of iron, and all *cast* by processes requiring great skill and patience, some of the methods now forgotten and impossible of reproduction.

In the delightful exhibit of fine antiques collected by Mr. Frans Hoffman and Mr. De Vermeullen of this city during the long period spent by them in the Dutch East Indies will remain on exhibit during August and September. In this collection the student and lover of Oriental art will find treasures of the ancient Hindu culture to elicit his greatest admiration. Some of the pieces show a strong Chinese influence, all are designed with rare felicity of invention and feeling for beauty of rythm and fine composition. The mystic inner knowledge of the Oriental artist is felt when one glances at this work made with such intense devotion and patience. Many of the designs consist of intricate and lovely repeated motifs, nearly all have found their inspiration in the floral forms of nature, all are of surpassing beauty. The collection includes numerous pieces of carved wood in the form of lintel-pieces, cabinets, and chests of drawers ornately decorated with carven patterns and painted in red, green and bright gold leaf, or left in the soft tones of the natural wood. There are pieces of fine old brassware and intricately designed jewelry. There are fans made of parchment shaped like the great leaves of tropical foliage and decorated with pierced-work in all-over patterns of the most exquisite delicacy, decorated with gold paint and mounted upon little handles of smoky tortoise-shell. There are old batiks of excellent quality from Java. There is a wonderful robe of red silk closely embroidered in a small repeated pattern with threads of pure gold drawn by native craftsmen out of gold coins. Such a robe as this represents the finest type of artistic craftsmanship devoted to the making of a wedding robe for some person of noble lineage of Sumatra. There is a group of the curious and fantastic little Javanese figures used in the magic shadow-play. These little puppets are made of cardboard, quaintly designed and painted. They represent mythical personages and are jointed with arms and legs mounted upon small sticks by which the showman causes them to perform in a rythmic shadow-pictures of the story he recites the while. The figures are pierced in designs which make the image most subtle and unworldlike as it is thrown upon the screen.

This valuable collection has never before been shown in Los Angeles and should prove of greatest interest and inspiration to lovers of the Oriental arts.—M. P.

Editorials Continued

house), old china, glass, pewter, brass, silver, copper, old paintings, pictures and prints, old laces, needlework and fabrics, miniatures, jewelry and trinkets, pottery and earthenware, old clocks and watches, letters and autographs, household curios, domestic and agricultural implements, and other old personalia of every imaginable use.

It is of course hardly hoped or expected to assemble a showing comparable to the contents of the American wing of the Metropolitan Museum, though it is confidently believed that a surprising amount of representative material is available in Los Angeles and vicinity.

Societies, individuals and dealers in antiques interested in making the display a success are requested to communicate at once with the Director of the Museum or with the Extension Department, Telephones Humbolt 0693 and 2853, supplying lists of objects in their possession or information relative to such curios in the hands of others.

The Junior Museum

Patrons and friends of the Museum who have manifested such a gratifying and material interest in the contemplated Junior Museum, and who justly appraise this branch of museum service as of the utmost educational importance, will be interested to know that space has recently been made ready on the ground floor of the South Wing for the temporary housing of the more than twenty thousand specimens constituting the nucleus of this department. As rapidly as possible the exhibits will be placed and put in charge of a competent curator with pedagogic qualifications necessary to meet the anticipated demand for this very specialized class of service.

Otis Art Institute Announcement

Of especial interest to the friends of child development projects in the community will be a plan of the Otis Art Institute for enlarging its Saturday children's classes through the pleasant means of offering scholarships to thirty school children between the ages of six and sixteen, tuition free. It is expected that these children will be selected through the co-operation of various school principals and art instructors of the city who will be requested to propose for scholarship awards to children showing especial aptitude and interest in the graphic or plastic arts. The scholarship will be for three months, for which the regular tuition value is $15.00, and where the child maintains a vital interest in the work the scholarship may be extended to a period of six or nine months.

The Institute will be glad to know from other sources than the public schools of children who are showing particular creative ability, as its object in securing this extension of the Saturday classes is to provide opportunity for the development of the best in child talent of the community.

Museum Graphics Wanted

Owing to the limited edition of reserve copies of the MUSEUM GRAPHIC to be issued, members of the Museum Patrons Association who do not care to file or bind their copies are requested to save them for return to the office of the association.

Calendar of Exhibitions

AUGUST and SEPTEMBER:

George W. Bellows' Memorial Exhibition.

A Loan Exhibition of Paintings, including some old masters and examples of contemporary work.

Costume Designs by Joseph Paget Fredericks, in the Print-Rooms.

OCTOBER:

The 17th Annual California Art Club Exhibition, in the main gallery.

NOVEMBER and DECEMBER:

The art galleries during these months will be occupied by a projected loan exhibition of Colonial and Early American Antiques to which all friends and patrons of the Museum are earnestly invited to contribute some of the choice old things which are treasured in their private collections.

Lectures

At the date of going to press, we are not able to announce the fall and winter courses of lectures by the Association. Notice will be mailed members in due time and newspaper announcements made from time to time. Remember to bring and present your membership card at the Lecture Hall door. It will admit four persons to each lecture.

All photographs illustrating this publication are the original work of Mr. L. E. Wyman, of the Museum Staff.

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Los Angeles Museum

Exposition Park

Open daily from ten to four, except Sunday forenoon
and Wednesday afternoon.
Holidays, afternoons only.
Exhibits changed monthly.

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*Hours and changes of exhibitions noted weekly in advertisement on the Amusement Page of the Sunday editions of the L. A. *Times,* and *Examiner.*